

Rocky Jerry Stacy

EPISODE OUTLINE - TATTLE TALE/GOODY-GOODY SHOW

Principal Characters:	Supporting Characters:	Extras:
All	Little Scheeme	Usual

SOCIAL THEME: Learning to respect other's privacy

STATION EVENT: Scheeme bugs the station with walkie-talkies;
mail train arrives

THOMAS EPISODES: "Pop Goes The Diesel" and "Diesel Does It Again"

PUPPET SONG: Old Dan Tucket

ACQUIRED FOOTAGE: None

PICTURE MACHINE SONG: None

CREATIVE PLAY: Making phones with tin cans and string

BILLY STORY: None

RESOLUTION: Dishonesty will catch up with you in the end

STORY OUTLINE: Story opens with Stacy writing in her diary, which we hear in voice over. In his office, Billy is sorting out some personal items, which he carefully places in a drawer. The intent being to establish the importance of privacy of the characters.

But meanwhile, out at the arcade, Little Scheeme is tricking a passenger by pulling a nickel on a string and trying to get him to chase it.

Stacy breaks up this little game by asking Scheeme if the mess in the lost and found area is his. He volunteers that Vickie & "Daniel" must have made the mess, but he's sure they didn't mean any harm. Stacy sees through him, but she thanks Scheeme nevertheless. Scheeme asks her what's she writing, and Stacy explains what a diary is. There is something about Scheeme's keen interest in her private diary that makes her put it under lock and key when she's done speaking to him.

Vickie and Dan enter, and Stacy asks them to clean up their mess. While the kids go about their work, they observe the following scene: Billy comes out of his workshop with his tool bag, then remembers something and heads back into his workshop while leaving his tool bag on the bench. Scheeme wanders over and nudges the bag so that a tool falls on the floor. Billy emerges and takes his bag and Scheeme comes running after him with the tool asking: "Did you lose this?"

When Billy says yes and takes the tool, Scheeme asks: "Isn't there usually a reward?" Billy, who also sees through Scheeme, answers: "My gratitude is your reward."

The kids grumble about this outright lie, but they don't want to be tattle-tales--even if it is Scheeme. Scheeme asks them what they're going to do, and they tell him that they're making some walkie-talkies with Billy. Scheeme says he has something better than tin cans and string, and exits.

pick
one
central
kid
to focus on

Mr. Conductor appears. He has seen the entire thing, and believes that Scheeme would be good friends with Diesel. When the kids ask about Diesel, Mr. Conductor launches into the TTE episode: "Pop Goes The Diesel."

The kids want to know more about what happened to Diesel, but Mr. Conductor can't tell them because he's off to go clog dancing at Cloggyville, and he vanishes.

Kara arrives with some cans and string. Billy has also returned, and the kids remind him of their project: to make telephones out of cans and string. While Billy helps them make the string phones, he describes how people communicate on the railroad with telegraphs, signal lights, different whistles and messages held up for passing trains. He also shows them a Native drum, and says this was also used for communication and taps out a brief message. The drum beat brings Scheeme wandering over and peer into the office.

The kids emerge from the workshop and try out their cans on a string. Schemee comes over and shows them that he has "real" walkie-talkies--which he does. The kids decide they like their own better, because they made them.

Just then the mail train arrives and leaves a bag of mail. The kids rush over, and Vickie finds a letter from her pen pal. As she explains what a pen pal is, Little Scheeme takes the letter and opens it up. An argument ensues as Vickie tries to grab the letter away from Little Scheeme. The letter is private, Vickie claims, and none of Scheeme's business. But Scheeme thinks everything is his business.

Stacy comes over and asks what the problem is, but the kids won't tell on Scheeme. Nevertheless, Schemer jumps to Scheeme's defense. After things have settled down, Schemer takes Scheeme aside to "set him straight" on the station. The other people at the station are all strange, according to Schemer, and not only that--the place is haunted.

Little Scheeme doesn't believe his uncle, but plays along. After Schemer has given his nephew the "low down" on the station, he decides to treat him to a puppet song.

Puppet song: Old Dan Tucket

During the puppet song, we see shots of Scheeme placing his walkie-talkies in strategic places around the station while no one is looking.

After the song, Schemer comes upon Scheeme bugging the arcade area. Schemer confronts him, thinking that Scheeme is up to no good--which even Schemer couldn't condone. But Scheeme lies and tell him that he's bugging the station to hear any ghost sounds. Schemer buys this outlandish lie, and goes so far as to help Little Scheeme install the bugs, while calling his nephew a true genius.

Scheeme sets up his listening command post out of a pile of suitcases in the lost and found. He begins to listen in on the station. The kids quickly discover what he's doing and threaten to tell. But Scheeme laughs at them as a bunch of tattle-tales and goody-goodies, and the kids relent.

Over in the corner of the station, far from Scheeme's command post, they encounter Mr. Conductor. He appears on a hammock strung between two corners of the wall. He is knitting a large Afghan. He starts to say something and the kids quiet him down and point to one of Scheeme's walkie-talkie bugs nearby. Mr. Conductor tosses the Afghan over the walkie-talkie speaker.

We cut to Scheeme: all he hears is static. He taps his headphones, etc.

The kids discuss their dilemma: they know what Scheeme is doing is wrong, but they don't want to be tattle-tales. This leads into the TTE story: "Diesel Does It Again."

Mr. Conductor reviews the lesson of the story, noting that people who lie usually do themselves in. He also notes that there are times when you must tell an adult if someone is doing something wrong.

*clarify
what
times
are those?*

After Mr. Conductor vanishes, the kids huddle together. Then, in loud voices, they concoct a story about some hidden toys in the station. A cut to Scheeme reveals that he's overhearing the conversation. The kids leave to join Stacy on the platform, and for a moment Scheeme is left alone in the station.

Scheeme bursts from his hiding place and begins to rip the station apart looking for the hidden toys. Occasionally, Mr. Conductor pops in to observe the action. When Scheeme tries to pull the jukebox away from the wall, we see the puppets inside becoming frightened of being exposed.

At that moment, Mr. Conductor tricks Scheeme by saying: "Have you looked over there?" or "Have you tried that place?" Scheeme becomes frightened, and suddenly wants to get people back inside the station. His walkie-talkies won't help him.

Scheeme finds Billy's drum, and bangs out a few notes which brings Schemer running into the station. By this time the place is a mess--including the arcade. Schemer asks if Little Scheeme has heard any ghost sounds: "What about the ghosts, you told me you were going to get ghost noises."

Scheeme admits that he was really trying to spy on people. Schemer is shaken that his nephew would lie to him. As a punishment, he straightens Little Scheeme's curl--a punishment that Little Scheeme takes very seriously. ?

The others arrive and see the mess. Schemer tells them that Scheeme will clean everything up. As Little Scheeme goes off to clean, Schemer wonders aloud to himself if the station is really haunted. With a note of sadness concludes that it probably isn't --that it's just his imagination. ??

Just then, Mr. Conductor appears behind Schemer and makes a ghostly sound before vanishing. Schemer's faith in the station being haunted is restored, and we close with Schemer happy to have his suspicions confirmed.

Resolution
is that
he got
caught &
punished
why not have him
bring about
his own
downfall

Unlike Schenar
to care about
bugging

Mr C> Statement about
telling or others
in times of
danger sounds
gratuitous

Clarify under what
circumstances to
tell ~~or~~ not
to tell.

SHINING TIME STATION

"Tattle Tale"

June 20, 1991
First Draft
Ellis Weiner

FADE IN

SCENE 1

MAIN SET - NEAR SWITCH HOUSE

(MR C. IS WRITING IN HIS DIARY)

MR. C (V.O.):

"Dear Diary: One thing
has always puzzled me. If
cows eat grass, why is
milk white? Why isn't it
green? I ask this,
because this morning, on
a trip from doodlehaven,
I saw three cows grazing
in a field--"

(PAN TO STACY AT TICKET DESK)

(SHE IS ON THE PHONE, HAVING AN
OBVIOUSLY PRIVATE CONVERSATION)

STACY:

...exactly. It's nice
that he wants you to be
safe, but tell him it's
only dangerous if your
not careful...Oh that's
so silly. Of course women
can be helicopter
pilots...

(MR. C PAUSES AND ADDS ANOTHER
ENTRY)

MR. C (V.O.):

"And something else I've
always wondered: Do fish
sleep? These are private
little questions, diary,
and are meant for only
you."

(CUT TO:)
(INT WORKSHOP)

SCENE 1 (CONTD)

(BILLY IS FINISHING SORTING A
NUMBER OF PHOTOGRAPHS INTO SEVERAL
FILES. HE TAKES THE FIRST STACK AND
CAREFULLY PUTS IT INTO AN ENVELOPE,
SEALS IT, AND PLACES IT IN DESK
DRAWER)

(CUT BACK TO:)
(MAIN SET)

(STACY IS AT THE TICKET BOOTH)

STACY:

Are you kidding? You got
your pilot's license,
and then started your own
business.

(WITH DIFFICULTY)

I just think you're
really brave, that's all..

(LAUGHS--EMBARRASSED)

This is just between us,
of course.

? embarrassed about what?

(CUT TO:)
(WORKSHOP)

(BILLY LOOKS AROUND, THEN TAKES OUT
ONE PHOTO, STUDIES IT, THEN PUTS IT
IN ITS OWN ENVELOPE, AND ADDS IT TO
THE OTHERS. SHUTS DRAWER, LOCKS IT.)

(CUT TO:)
(MAINSET)

(STACY AT TICKET BOOTH SIGNS OFF)

STACY:

Good..You tell him that.
Okay. Bye bye.

(SHE HANGS UP, SMILES--THEN HER EYE
IS CAUGHT BY--)

SCENE 2
(ARCADE)

(SCHEMER SITS IN A CHAIR,
CONSPICUOUSLY "INNOCENT" ONE HAND
HANGING AT HIS SIDE. THAT HAND
HOLDS A STRING. FOLLOW STRING ALONG
FLOOR TO PICTURE MACHINE)

(A PASSENGER FROWNS AT SOMETHING ON
THE FLOOR: A NICKEL. HE BENDS OVER
TO PICK IT UP, AND IT HOPS AWAY.
PASSENGER TAKES A STEP AFTER IT,
BENDS, REACHES--IT HOPS AGAIN. THIS
HAPPENS ONCE MORE UNTIL PASSENGER
STANDS BEFORE ARCADE, LOOKING
PUZZLED.)

(STACY AT TICKET BOOTH DOES NOT
LOOK PUZZLED. AND SHE IS NOT
AMUSED.)

(ANGLE ON: ARCADE)

(PASSENGER IS APPROACHING MACHINES
AS SCHEMER ELABORATELY LOOKS THE
OTHER WAY. STACY APPROACHES.)

SCHEMER:

(SINGS TO HIMSELF)

"I've been working in the
railroad/All the live
long--"

STACY:

Excuse me, sir? This must
be yours.

(SHE PICKS UP NICKELS AND REMOVES
TAPE AND STRING, HOLDS IT OUT TO
PASSENGER.)

There's no one else
nearby. Here you are.

(PASSENGER TAKES IT, SHRUGS, TIPS
HAT, MOVES ON. SCHEMER LEAPS OUT TO
CHAIR.)

SCHEMER:

Hey, Stacy, that was mine!

Schemer or Scheme?

SCENE 2 (CONTD)

STACY:

(FAKE APOLOGETIC)

Oh, Schemee! I'm sorry. I
saw you just sitting
there, and I thought,
well, that nickel can't
belong to Little Schemee--

(WITH AN EDGE)

--or he would have picked
it up. Right?

SCHEMEE:

Uh, well, uh--

STACY:

Unless you were using it
to fool that customer.
Were you?

(SCHEMEE WALKS AWAY, PRETENDS TO
LOOK INTO PICTURE MACHINE.)

SCHEMEE:

I don't "fool" people,
Stacy. I conduct
experiments.

STACY:

Good for you. Then the
nickel wasn't yours.

(SHE JOINS HIM, DIRECTS HIS
ATTENTION ACROSS ROOM.)

Speaking of experiments,
did you make that awful
mess in the Lost and
Found?

SCHEMEE:

Why, no. Actually I think
my good friends Vickie and
Daniel, your nephew, made
that mess. But I'm sure
they didn't mean any harm.

SCENE 2 (CONTD)

STACY:

It's nice of you to
defend them.

SCHEMEE:

Oh, it's nothing.

STACY:

(DRYLY)

I know. *You're right it is nothing*

(SHE HEADS BACK TO TICKET BOOTH,
AND HE FOLLOWS, CURIOUS.)

SCHEMEE:

Miss Jones
By the way, Stacy, what
were you talking about on
the phone just now?

*calls people by their
last names just
like Schaner
and Eddie Haskell
if leave it to
Beaver*

STACY:

Schemee, that was a
private conversation. It's
none of your business.

SCHEMEE:

Come on. It sounded
interesting.

STACY:

Didn't your mother teach
you not to pry into other
people's affairs?

SCHEMEE:

Oh, sure. But I never
listen to her.

STACY:

You'd better learn to
respect other people's
privacy.

SCENE 2 (CONTD)

SCHEMEE:

Okay. I will. But Uncle
Schemer always says, if
the world is going to be
your oyster, you've got
to pry into it to get the
pearl.

STACY:

(BEAT; SIGHS)

I was talking to my
cousin Sally about her
new boyfriend. Now that's
all I'm going to say.

SCHEMEE:

That's okay. I can figure
out the rest.

(HE RETURNS TO ARCADE AND VICKIE
AND DAN ENTER FROM PLATFORM.)

SCENE 3
(MAINSET)

STACY:

Kids, were you the last
ones in the Lost and
Found? It's kind of a
disaster.

DAN:

Yikes. We forgot.

VICKIE:

We'll clean it up, Stacy.

STACY:

(INDICATES ARCADE)

Maybe Schemee will
volunteer to help you.

(SHE SMILES AT SCHEMEE AND HEADS
FOR PLATFORM. VICKIE AND DAN FOLLOW
HER INDICATION AND SEE SCHEMEE
SITTING IN HIS CHAIR.)

DAN AND VICKIE:

(DRYLY, IN UNISON)

Hi, Schemee.

SCHEMEE:

Hello, Victoria. Hello,
Daniel. I would love to
help you with the Lost
and Found, but I'm busy
at the moment thinking of
ideas.

DAN:

That's okay.

VICKIE:

Yeah. Maybe next time.

SCENE 3 (CONTD)

(DAN AND VICKIE CROSS TO LOST AND
FOUND AND START STRAIGHTENING UP.)

(SCHEMEE CRANES HIS NECK TO WATCH
THEM, AND SMILES, THEN HIS
ATTENTION IS CAUGHT BY--)

SCENE 4

(MAINSET)

(ANGLE ON: WORKSHOP)

(BILLY EMERGES WITH HIS TOOL BAG,
SHUTS DOOR. AND STARTS TO LEAVE.)

BILLY:

Hi, guys.

VICKIE/DAN:

(AD LIB)

Hi, Billy.

(BILLY STOPS, THINKS, REACTS, TALKS
TO HIMSELF.)

BILLY:

I knew I'd forgot it, and
I did.

(HE PLACES TOOL BAG ON BENCH AND
RETURNS TO WORKSHOP, SHUTTING DOOR
BEHIND HIM.)

(ANGLE ON: SCHEMEE)

(SCHEMEE SEES THIS, AND IS
INSPIRED. WITH A SHOW OF CASUALNESS
HE STROLLS OVER TO THE BENCH, AND
THE BAG.)

SCHEMEE:

Isn't this mural
wonderful?

(ANGLE ON: LOST AND FOUND)

(DAN LOOKS AT VICKIE, AS IF TO SAY,
DO YOU BELIEVE THIS GUY? BUT SHE
SILENTLY POINTS, AND BOTH LOOK
AT--)

(ANGLE ON: BENCH)

(SCHEMEE SIDLES UP TO TOOL BAG,
CRANES HIS NECK TO EXAMINE IT FROM
AFAR, THEN SIDLES UP CLOSER. IT'S
SHUT. HE QUICKLY OPENS IT, THEN
TAKES A STEP BACK. LOOKS AROUND,
AND SEES-- THE KIDS QUICKLY LOOK
DOWN AT THEIR WORK.)

SCENE 4 (CONTD)

(RESUME: SCHEMEE SIDLE UP TO BAG,
AND POKES IT REPEATEDLY UNTIL A TOOL
FALLS ONTO FLOOR WITH A CLUNK!)

(THE KIDS LOOK AT EACH OTHER,
PUZZLED.)

(ANGLE ON: WORKSHOP)

(BILLY EMERGES WITH ANOTHER TOOL,
PICKS UP BAG AND DROPS IT IN,
OBLIVIOUS OF THE ONE ON FLOOR.
SCHEMEE PRETENDS TO BE INTERESTED
IN HIS FINGERNAILS. BILLY STARTS TO
WALK OFF TOWARD PLATFORM. AS HE
PASSES VICKIE AND DAN--)

BILLY:

That sign on the
platform's loose again.
I'm going to bolt it once
and for all.

SCHEMEE:

Mister Twofeathers!

(HE RUNS UP, HOLDING OUT WHAT FELL
ONTO FLOOR.)

Did you lose this?

(BILLY FROWNS, LOOKS INTO BAG,
TAKES TOOL.)

BILLY:

Looks like it. Thanks
Schemee.

SCHEMEE:

Oh, you're completely
welcome.

(BILLY STARTS TO LEAVE.)

Uh, except...except..

BILLY:

Except what?

SCENE 4 (CONTD)

SCHEMEE:

Well, I mean, isn't there usually a reward when somebody finds something? Especially something as valuable and important as a tool?

(VICKIE AND DAN REACT WITH DAWNING UNDERSTANDING, EXCHANGE A LOOK.)

(BILLY STUDIES HIM, OFFENDED BUT NOT SURE WHAT TO SAY)

BILLY:

Schemee, my gratitude is your reward.

SCHEMEE:

Huh?

BILLY:

You have my appreciation.

SCHEMEE:

(BEAT; SHOCKED)

That's ALL? Can you spare it?

BILLY:

Believe me, I don't give it our lightly. So, thank you.

(HE LEAVES. SCHEMEE SCOWLS.)

good lines

SCENE 5
(LOST AND FOUND)

(ANGLE ON: DAN AND VICKIE CONFER
QUIETLY)

DAN:

Do you believe him?

VICKIE:

Dropping that tool on the
floor, and then asking
Billy if he lost
it--that's the same as
telling a lie.

DAN:

And then asking for a
reward! Maybe we should
tell Billy.

(THEY PAUSE AND CONSIDER IT.
THEN--)

Nah. We don't want to be
a couple of tattle-tales.

VICKIE:

Right. Even if it is
Schemee.

(ANGLE ON: LOST AND FOUND - SCHEMEE
STROLLS UP.)

SCHEMEE:

Victoria
Daniel! *Vickie*! You've
done an outstanding job
here!

VICKIE:

Thanks, Schemee.

SCHEMEE:

So, what are you two
going to do now?

VICKIE:

Why?

SCENE 5 (CONTD)

SCHEMEE:

Oh, you know--maybe I
could join in. If..if you
don't mind...

DAN:

We're making walkie-
talkies with tin cans
and string. Billy said
he'd show us how.

VICKIE:

Would you like to make
one too?

SCHEMEE:

(LAUGHS)

Are you kidding? I've got
better things to do than
that.

VICKIE:

Schemee--

SCHEMEE:

Tin cans and string are
fine for children. But
for Schemee? Please.

(HE LEAVES. DAN AND VICKIE REACT.)

(SPFX: SUDDENLY, MR. CONDUCTOR APPEARS)

DAN:

What's Schemee's problem,
Mr. Conductor?

VICKIE:

His problem is, he's a
total pain.

MR. C:

He is rather full of
himself.

SCENE 5 (CONTD)

MR C: (CONTD)

Do you know who he might
be good friends with?
Diesel. Have I told you
about him?

(OFF THEIR HEAD SHAKE)

Duck got to know him
first. But I'll begin at
the beginning...

(SPFX: THOMAS INTRO FX)

SCENE 6:
(VT: TTE, "POP GOES THE DIESEL")

SCENE 7:
(MAINSET- LOST AND FOUND)

VICKIE:

Did Diesel still think he
knew everything after
that, Mr. Conductor?

DAN:

What happened the next
day?

MR. C:

That's another story.
Which I've not time to
tell. I'm off to
Cloggyville to go clog
dancing. So Vickie,
Dan--farewell!

(SPFX: MR C POPS OUT)

SCENE 8
(MAINSET)

(ANGLE ON: PLATFORM ENTRANCE - KARA
APPEARS WITH A BAG.)

KARA:

Here it is.

(SHE HURRIES OVER TO THEM AND
UNPACKS CANS AND STRING, UNDER--)

I brought two kinds of
string, in case one is
too thin. *and buttons for tie on the end*

DAN:

Where'd you get this
stuff?

KARA:

From home. Which means a
total cost of--zero
dollars!

(BILLY ENTERS FROM PLATFORM)

BILLY:

There. That sign is up to
stay.

(RE THE STUFF)

What's this?

VICKIE:

Walkie-talkie stuff.
Remember?

BILLY:

Walk it and talk it over
to my office. Let's get
started.

(BEAT; LOOKS AROUND)

Where's Little Schemee?

SCENE 8 (CONTD)

(THE KIDS LOOK AT EACH OTHER, THEN
GRAB THE STUFF AND RUN TO BILLY'S
WORKSHOP. THE GIRLS RUN IN; DAN
STOPS AND TURNS TO BILLY.)

DAN:

Out.

(AND HE RUNS INSIDE.)

(CUT TO:)

SCENE 9:
(WORKSHOP)

(DAN, VICKIE, AND KARA ARE ALL
MIDWAY IN MAKING THE WALKIE-
TALKIES.)

BILLY:

The idea is to use enough
string to make it worth
while, but not so much
that you can't keep it
taut.

DAN:

If we had miles of
string, we could set up a
phone between Shining
Time Station and the
Dillylick station!

(THE GIRLS LAUGH, BUT BILLY LOOKS
UNIMPRESSED)

BILLY:

You could, but it's
already been done.

VICKIE:

Really?

BILLY:

It's called a telegraph.
Not string, exactly, but
a similar idea.

KARA:

Except instead of sending
voices, it sends those
little dots and dashes.

BILLY:

Right. Ever since the
railroad started it's
been a challenge to
communicate between
stations. And with the
trains themselves.
Telegraph is one way--

*Need to show Telegraph
key and let
kids try it out.*

SCENE 9 (CONTD)

(HE SPOTS SOMETHING, REACHES OUT,
AND PICKS UP A SIGNAL LAMP.)

BILLY: (CONTD)

--and this is another.
Signal lamp. In fact,
they'd use this to signal
between a conductor at
the rear of the train and
the engineer in the
front.

DAN:

Trains have different
whistles. too.

BILLY:

Right. Each one means
something else. Plus, in
the really early days,
they'd tell a passing
engineer something just
by holding up a sign. The
better the
transportation, the
harder the communication.
Of course...

??

(HE SEES SOMETHING IN THE CORNER,
AND GOES TO GET IT, UNDER--)

Sometimes the simplest
things can be the most
efficient.

(HE RETURNS WITH A NATIVE DRUM.)

My people used to use
this to send messages you
could hear for miles. In
every direction.

(HE TAPS OUT SIGNAL)

That means (TK).

VICKIE:

Do another one!

(CUT TO: MAINSET)

SCENE 9 (CONTD)

(SCHEMEE RETURNS FROM PLATFORM WITH A BOX--A BRIEFCASE, IF POSSIBLE--OF EQUIPMENT. HE HEARS THE SOUND OF BILLY'S DRUM, STOPS, FROWNS, PUTS DOWN THE CASE, AND GOES OVER TO THE WORKSHOP DOOR.)

(CUT TO: WORKSHOP)

(BILLY TAPS OUT MESSAGE, STOPS)

KARA:

What does that one mean?

BILLY:

Basically, it means, "Are your walkie-talkies finished?"

(VICKIE REACHES OUT AND BANGS THE DRUM ONCE.)

SCENE 10
(MAINSET)

(THE KIDS AND BILLY EMERGE AS SCHEMEE HURRIEDLY WITHDRAWS FROM THE DOOR. THE KIDS DEPLOY INTO A ROUGH TRIANGLE AND STRETCH OUT THE STRINGS AS SCHEMEE WATCHES, HOLDING HIS BRIEFCASE.)

SCHEMEE:

So this is what you're trying to pass off as walkie-talkies, eh?

DAN:

Uh-huh.

(INTO ONE OF HIS)

Hello, Kara. Can you hear me?

SCHEMEE:

Well guess what. I have real walkie-talkies. In here.

Dan:

(LISTENING TO HIS)

Sure, Schemee.

SCHEMEE:

Don't believe it? Fix your baby blues on these, Dan-Man.

(HE OPENS THE BRIEF CASE AND SHOWS IT AROUND, THE OTHERS ARE INTERESTED IN SPITE OF THEMSELVES, SCHEMEE PUTS THE CASE DOWN AND TAKES OUT ONE, CLICKS IT ON.)

SCHEMEE: (CONTD)

Unit One to Unit Two,
testing transmission of
communication line
transmission test, over.

SCENE 10 (CONTD)

(HE FLICKS IT OFF AND SMIRKS AT THE OTHERS.)

DAN:

That's pretty good,
Schemee. But I like ours
better.

VICKIE:

Me, too.

SCHEMEE:

Oh, really? Well, maybe I
made these...

(ANGLE ON: PLATFORM - A MAIL BAG
COMES FLYING IN.)

DAN/VICKIE/KARA:

Mail!!!

(THE KIDS RUSH OVER AND OPEN THE
BAG. VICKIE STARTS SORTING THROUGH,
HANDING OUT MAIL.)

VICKIE:

Stacy...Dan...Kara..
Schemer...Stacy...Billy
Hey, here's one form
Conchita!

KARA:

Who's that?

VICKIE:

My pen pal in Argentina.
I got her name at school
and we write back and
forth. We've never met,
but I know all about
her--

don't name real place

SCHEMEE:

Hey, I love Argentina!

SCENE 10 (CONTD)

(HE GRABS THE LETTER AND WALKS OFF
WITH IT, OPENING IT AS HE GOES.
VICKIE ANGRILY PURSUES.)

VICKIE:

Schemee! Give it back!

SCHEMEE:

Come on, I want to see.

(OPENS, STARTS TO READ)

"Dear Vickie--" What's so
great about that? You
don't have to be from
Argentina to write "Dear
Vickie."

VICKIE:

It's none of your
business, Schemee.

(SHE REACHES HIM AND REACHES OUT,
BUT HE SNATCHES IT AWAY AND STRIDES
OFF.)

SCHEMEE:

Come on. I'm sincerely
interested.

SCENE 11

(MAINSET)

(ANGLE ON: PLATFORM)

(STACY ENTERS AND REACTS AND VICKIE
PURSUES SCHEMEE, REACHES FOR
LETTER, AND GRABS HIS ARM.)

VICKIE:

I don't care! It's
private!

STACY:

Whoa, kids, hold it!

(AT THAT POINT SCHEMEE LETS VICKIE
SNATCH THE LETTER--JUST AS SCHEMER
ENTERS FROM THE OTHER SIDE OF THE
PLATFORM.)

VICKIE:

Thank you.

SCHEMER:

One moment, please. Do I
detect a note of sarcasm?
Directed at my favorite
nephew?

STACY:

What's going on, Vickie?

VICKIE:

Nothing, Stacy. It's
okay.

SCHEMER:

It is most certainly NOT
okay. Not when you
deliver a facetious
thank-you to my own flesh
and blood.

SCHEMEE:

I was just helping her
open her letter, Uncle
Schemer.

SCENE 11 (CONTD)

DAN:

Schemee!

KARA:

You were not!

STACY:

Okay, everybody settle
down. Vickie, you have
your letter.

(OFF HER NOD)

As long as some people
remember what private
means.

SCHEMEE:

Hey, I was keeping it
private. I wasn't going
to tell anybody what it
said.

DAN AND KARA:

Schee-mee!

SCHEMER:

I'll handle this. Nephew,
a little conference in
the Arcade if you don't
mind.

(THEY HEAD FOR ARCADE AS THE OTHERS
GRUDGINGLY RESUME TESTING THE
WALKIE-TALKIES.)

(ANGLE ON: ARCADE)

SCENE 12
(MAINSET)

(SCHEMER AND SCHEMEE CONFER)

SCHEMEE:

Uncle, I didn't do
anything. I just wanted
to read her mail!

SCHEMEE:

Schemee, what can I say?
We are surrounded by
people who are not normal
in the normal sense. By
that I mean, they're
strange. And there's one
additional drawback to
this place.

SCHEMEE:

No snack bar!

SCHEMER:

Besides that. The thing
is, the station is
haunted.

(CLOSEUP IN SCHEMEE - HE OBVIOUSLY
DOESN'T BUY THAT.)

SCHEMEE:

Haunted? By ghosts and so
forth?

SCHEMER:

I've seen things,
Schemee. Manifestations.
Stuff appearing in one
place that should have
been in another place
entirely.

SCHEMEE:

Sure, Uncle Schemer.

SCENE 12 (CONTD)

SCHEMER:

There is an entity abroad
around here. Some kind of
creature-like little guy.

SCHEMEE:

Uh-huh.

(THEY LOOK AT EACH OTHER, UNTIL
SCHEMER REALIZES SCHEMEE WILL NEVER
BELIEVE HIM. SCHEMER GIVES UP.)

SCHEMER:

Well. Just keep it in
mind. But hey. Let's
lighten the mood. How
about a song, kid. On me.

SCHEMEE:

Great! But..can't we get
one of the others to pay
for it?

SCHEMER:

Next time. Promise.

(HE PLACES COIN IN JUKE BOX, ETC)

SCENE 13
(INT. JUKE BOX)

(THE PUPPETS ARE READY TO GO)

TITO:

Shoe time, people.

REX:

Name it, Tex.

TEX:

Old Dan Tucker. Rex.

DIDI:

And a one, and a two--

SCENE 14

(PUPPET SONG: "OLD DAN TUCKER")

(DURING SONG WE SEE SHOTS OF
SCHEMEE PLACING HIS WALKIE-TALKIES
IN STRATEGIC POSITIONS AROUND THE
STATION--FLICKING THEM ON. MAYBE
DOING A FURTIVE VOICE-TEST, THEN
LAUGHING DIABOLICALLY AND MOVING
ON. THE SEQUENCE ENDS, AND THE SONG
ENDS, IN--)

SCENE 15
(ARCADE)

(SCHEMEE IS FUMBLING TO HIDE A WALKIE-TALKIE AS SCHEMER COMES UPON HIM, WATCHES HIM FOR A MOMENT IN SILENCE.)

SCHEMER:

Schemee? Mind if I ask you a personal question? These walkie-talkies--are you leaving them turned on?

SCHEMEE:

Of course, Uncle.

SCHEMER:

So--and correct me if I'm wrong--you're in the process of bugging my world-famous Arcade?

SCHEMEE:

You could say that, sure.

SCHEMER:

Listening in on other people's conversations? That's not right, kid. Tempting and interesting, but definitely not right.

Unlike Schemer...

SCHEMEE:

Uh-huh, I know! Which is why I'm not bugging people. I'm listening for, uh...ghosts! Remember you said the station was haunted?

SCHEMEE: (CONTD)

Well, I'm bugging it to listen for proof. So we can report it to the, uh, anti-ghost authorities.

perhaps Schemer is
showing how they
want get caught

SCENE 15 (CONTD)

(SCHEMER LAUGHS. WE THINK IT'S IN
DISBELIEF, BUT...)

SCHEMER:

Is it possible you're
even more brilliant than
I am? Well, maybe not.
But almost.

(REACHES TO HELP)

Allow me, O boy genius.

(HE HELPS SCHEMEE MOUNT THE
WALKIE-TALKIE AS WE--

(DISSOLVE TO:)

SCENE 16
(LOST AND FOUND AREA)

(SCHEMEE HAS PUT UP COMMAND POST
AMID LUGGAGE, RUNNING HEADPHONES
FROM ONE OF THE WALKIE-TALKIES. HE
ADJUSTS THE PHONES, TWISTS THE
WALKIE-TALKIE FOR OPTIMUM
RECEPTION, AND SMILES AS--)

(ANGLE ON: TELEPHONE)

(STACY SPEAKS, THINKING SHE'S NOT
BEING MONITORED.)

STACY:

...and what did he say?

(LAUGHS)

Really? I told you,
Sally!

(INSERT: CLOSEUP OF WALKIE-TALKIE
HIDDEN NEARBY)

(RESUME: LOST AND FOUND - SCHEMEE
SMILES WITH SATISFACTION, HEARING
EVERYTHING.)

(ANGLE ON PLATFORM - KARA, DAN, AND
VICKIE WALK IN, AND SEE SCHEMEE.
HE'S OBLIVIOUS OF THEM, AND
GLEEFULLY LISTENS TO HIS
HEADPHONES. THEY FROWN, AND MOVE
INTO STATION TOWARD STACY, KARA SEES
THE WALKIE-TALKIE NEAR STACY, AND
SILENTLY INDICATES IT TO THE OTHER
TWO. ALL LOOK AT IT, THEN THEIR
HEADS TURN UPSTAGE TO SEE SCHEMEE
LISTENING IN. THEN THEIR ATTENTION
IS CAUGHT BY--)

(ANGLE ON: TICKET BOOTH - BILLY IS
TALKING TO A PASSENGER.)

BILLY:

Well, you could stay
there. But it's not a
hotel I would recommend.

(THEY MOVE OVER TO THE TICKET
BOOTH, UNDER--)

SCENE 16 (CONTD)

BILLY: (CONTD)

I prefer the Junction
Arms--

(DAN INDICATES A WALKIE-TALKIE
NEARBY, AND ALL TURN UPSTAGE TO
SEE--)

(SCHEMEE GIGGLING AS HE LISTENS TO
THIS, TOO.)

(THE THREE LOOK AT EACH OTHER, THEN
STRIDE UP TO SCHEMEE, WHO RIPS HIS
PHONES OFF AND LOOKS INNOCENT.)

SCHEMEE:

Hi, kids. What's up?

VICKIE:

You know exactly what's
up. And so do we.

SCHEMEE:

Whatever do you mean,
Victoria?

DAN:

You're using those
walkie-talkies to listen
in on everybody's private
conversations.

KARA:

You've bugged Shining
Time Station.

(SCHEMEE THINKS A SECOND, THEN
DROPS HIS NICE FACADE.)

SCHEMEE:

So what? What are you
going to do about it?
Tell Stacy and Billy? You
would.

(SMIRKS)

SCENE 16 (CONTD)

SCHEMEE: (CONTD)

Go ahead. be a bunch of
tattle-tales and goody-
goodies.

(HE PUTS PHONES BACK IN, RESUMES
LISTENING AS THE KIDS DRIFT OFF
UNCERTAINLY TOWARD THE SWITCH
HOUSE.)

(ANGLE ON: CORNER)

SCENE 17
(MAINSET)

(MR CONDUCTOR IS SWINGING ON A HAMMOCK IN THE CORNER, KNITTING A LARGE AFGHAN. THE KIDS APPROACH.)

KARA:

Now what do we do?

VICKIE:

I don't know.

MR. C:

Dan! Kara! Vickie!

DAN:

Shh!

(MR C LOOKS ALARMED AND PUZZLED,
BUT DAN POINTS TO--)

(INSERT: CLOSEUP OF WALKIE-TALKIE
IN CORNER)

(RESUME: KIDS AND MR C)

DAN:

Schemee's using that to
listen in.

(MR C SIGNALS OKAY, GETS UP, AND
THROWS THE AFGHAN OVER THE WALKIE-
TALKIE)

(ANGLE ON: LOST AND FOUND - SCHEMEE
RECOILS, AND ADJUSTS HIS HEADPHONES
TO GET RID OF THE STATIC AND
NOISE.)

(RESUME - MR C AND KIDS)

MR C:

I thought it might be
something like that.

KARA:

He bugged the whole
station and then dared us
to tell on him.

SCENE 17 (CONTD)

MR C:

Did you?

VICKIE:

No. We couldn't. We know
what he's doing is wrong,
hey we didn't want to be
tattle tales.

MR C:

Ah yes. Sounds much like
what happened to Percy
and Duck. And, naturally,
Diesel, The Engine With
Attitude. Listen.

(SPFX: THOMAS INTRO FX:)

SCENE 18

(VT: TTE, "DIESEL DOES IT AGAIN")

SCENE 19

(RESUME ANGLE: ON CORNER - MR C AND KIDS)

MR C:

So you see, Percy and Duck had the same problem as you do with Schemee. No one likes a tattle tale.

DAN:

But what he's doing is wrong. We don't just want to let him get away with it.

MR C:

He probably won't. People who lie usually get found out. I'm sure that's what's in store for Schemee.

(HE GOES OVER TO AFGHAN AND PREPARES TO REMOVE IT.)

MR C:

Of course, if you see someone doing something really dangerous, you must tell an adult immediately. That's not being a tattle-tale. That's being sensible, And now, if you'll excuse me, I/Must go, so don't refuse me/Bye.

softer

*sounds like
schemee's
disclaimer*

(SPFX: MR C POPS OUT)
(ANGLE ON KIDS - KARA HAS AN IDEA.)

KARA:

Wait a minute. We can use these bugs, too.

can that be...

Schemee's listening

*but we can decide what
we want to talk about*

(SHE MOTIONS FOR THEM TO JOIN HER. THEY WHISPER IN A HUDDLE FOR A MOMENT, THEN BREAK APART AND SPEAK LOUDLY.)

SCENE 19 (CONTD)

KARA:

So Vick, where did you
say those toys were?

*was. Several toys
were hidden* >

VICKIE:

Stacy didn't tell me
where any toys were. But
there may be some hidden
somewhere in the station.

DAN:

Let's look for them...

(KARA MIMES AND MOUTHS "LATER,"
POINTS TO HER WATCH.)

DAN: (CONTD)

--uh, later. When we come
back.

(THE THREE ALL EXIT TO PLATFORM
AS--)

SCENE 20
(LOST AND FOUND)

(SCHEMEE TAKES HIS HEADPHONES OFF AND LOOKS CUNNING. AS SOON AS THE THREE LEAVE, HE LEAPS FROM HIS COMMAND POST AND BEGINS SEARCHING THE STATION.)

SCHEMEE:

Toys..now where would
Stacy hide toys...?

(HE LEAVES A MESS EVERYWHERE HE GOES. AT ONE POINT HE STOPS, REGARDS THE MESS--)

SCHEMEE:

Ah, they'll clean it up
later. They'll have to!
This is a train station!
But I gotta find those
toys.

(--AND RESUMES SEARCHING)

(MR CONDUCTOR APPEARS, WATCHES THIS, AND SHAKES HIS HEAD. THEN HE BEGINS TO STRAIGHTEN OUT WHATEVER SCHEMEE HAS LEFT IN A MESS.)

(ANGLE ON: ARCADE - SCHEMEE SEARCHES THERE. HE PULLS THE JUKE BOX AWAY FROM THE WALL TO LOOK BEHIND IT.)

Let me clean the mess
there is one mess that
Schemee also is making
for himself
and that's need to
straighten it out
himself.

SCENE 11:

(INT. JUKE BOX)

(THE PUPPETS ARE ALARMED)

REX:

Tarnation--it's an
earthquake, Tex!

TEX:

More like a Schemee-
quake, Rex.

DIDI:

I just hope he doesn't
decide to look in here.

TITO:

Hang on, everyone! Here
we go again!

(THE JUKE BOX SHAKES AS SCHEMEE
PUTS IT BACK)

SCENE 22
(MAIN SET)

(SCHEMEE HUSTLES THROUGH IT,
OVERTURNING THINGS OR LEAVING STUFF
ON THE FLOOR, EN ROUTE TO--)

(INT. BILLY'S WORKSHOP)

(SCHEMEE PLOWS THROUGH THE STUFF
THERE, AND ENDS UP FACING THE FAR
WALL.)

(MR C QUICKLY CLEANS UP SOME THINGS
IN WORKSHOP, LOOKS UP AND--)

(SPFX MR C DISAPPEARS AS--)

(SCHEMEE SCRATCHES HIS HEAD AS HE
TURNS TO REGARD THE WORKSHOP.)

(SCHEMEE'S POV - IT'S NEAT AND
TIDY)

(RESUME - SCHEMEE IS ALARMED, AND
GRADUALLY TERRIFIED.)

SCHEMEE:

Hey, I thought...What
happened to all the
stuff I left lying
around?

(HE STICKS HIS HEAD OUT THE
WORKSHOP DOOR, AND SEES--)

(SCHEMEE'S POV - THE STATION IS
ALSO NEAT AND TIDY.)

(RESUME - SCHEMEE JERKS HIS HEAD
BACK INSIDE, TERRIFIED.)

SCHEMEE:

This place should be a
great big mess...IT
REALLY IS HAUNTED!

(HE LOOKS AROUND WILDLY AND SEES
THE DRUM. HE GRABS IT AND BANGS OUT
A FRANTIC SERIES OF BEATS.)

SCENE 23
(MAINSET)

(SCHEMER ENTERS FROM PLATFORM,
HEARS DRUMMING. AT FIRST HE'S
AMUSED, AND GROOVES ON IT, DOING A
LITTLE DANCE. BUT THE BEAT QUICKLY
GROWS IRREGULAR. THEN HE HEARS--)

SCHEMEE:

H-E-L-L-P-!

(HE LOOKS ALARMED AND DASHES INTO
WORKSHOP. HOLD FOR A BEAT--THEN HE
DRAGS SCHEMEE OUT AND TRIES TO CALM
HIM DOWN.)

SCHEMER:

Now calm down, boy. Calm
down. What seems to be
the problem?

SCHEMEE:

Look at the station!

SCHEMER:

It looks downright
spiffy, I must say.

SCHEMEE:

I know! I was turning it
upside down looking for
toys--and now it's all
neat! But I didn't do
it--and no-one else was
here!

SCHEMER:

Okay. Let's be sensible
and figure this out. You
said you were bugging the
place for ghosts. Well,
what ghost evidence or
spook-noises did you
hear?

SCENE 23 (CONTD)

SCHEMEE:

None! I wasn't really
listening for ghosts, I
just wanted to spy on
people. So--

(BEAT; PALES)

Uh-oh.

SCHEMER:

After what we said? And
you lied to me? Nephew, I
am appalled. You will
have to be punished.

(SPOTS HIS CURL)

And I think you know the
kind of punishment I
mean.

(SCHEMEE'S EYES WIDEN AS HE
REALIZES.)

SCHEMEE:

No! Not the curl!

SCHEMER:

The curl, Schemee. It's
bad enough to spy on
people. But it is
EXTREMELY BAD to lie to
Uncle Schemer.

(AND HE STRAIGHTENS SCHEMEE'S CURL
(HOW?) AND THE OTHERS ENTER FROM
PLATFORM. THEY SEE HIM WORKING ON
THE CURL AND GATHER AROUND TO
WATCH)

STACY:

Schemer, what are you
doing?

SCHEMER:

Administering a
punishment, Miss Jones.

SCENE 23 (CONTD)

SCHEMER: (CONTD)

My nephew here...

(HESITATES)

..has left his walkie-talkies all over the station. He's got to learn to take better care of sophisticated electronic equipment.

(TO SCHEMEE)

Now to take them down.

(SCHEMEE SULKS OFF TO RETRIEVE THEM AS DAN, KARA, AND VICKIE TRADE LOOKS.)

SCHEMER:

You know, Little Schemee thinks the station is haunted. I don't suppose you all think so, too, do you?

(STACY AND THE KIDS ALL SHAKE THEIR HEADS NO.)

SCHEMER: (CONTD)

Not even a little?

STACY:

Only when you're here, Schemer.

SCHEMER:

Oh ha ha.

(BEHIND SCHEMER, MR CONDUCTOR APPEARS.)

MR C:

(SPOOKILY)

Scheeeeeee-merrrrr.....

SCENE 23 (CONTD)

(SCHEMER FREEZES, LOOKS TERRIFIED.
MR C. VANISHES AS SCHEMER SPINS
AROUND TO LOOK, AND SEES NOTHING.
HE TURNS BACK TO THE OTHERS)

SCHEMER:

You people have a lot to
learn.

(HE WALKS OFF JAUNTILY. HIS THEORY
CONFIRMED. AS HE PASSES, MR C
REAPPEARS BEHIND HIM AND WAVES TO
THE OTHERS. THEY WAVE BACK.)

(FADE)

END.